

Cheers!

We have the best readers!

THE MAGAZINE OF  
 RECORD STATISTICS  
 AND INFORMATION

ISSUE 229/30  
 June 1987  
 \$1.00

4-Word Review  
 Jan Peerce

more! on  
 RED INGLE  
 and the NATURAL SEVEN  
 from KENNETH  
 Magnusson & Peak  
 (see page 9)

(from JOHN S. LEWIS)  
 BRIAN RUST  
 "NEEDLE TIE"  
 (see pg.13)

Francis MacMillen  
 (see page 13)  
 (Exclusive Columbia Artist.)

2001  
 THE REASON  
 by CAROL  
 ROME WALKER  
 (see page 14)

"PART EIGHT"  
 (see page 11)

the H<sup>3</sup> chrono-matrix file  
 (Part 27) Harold H. Hartel (see page 6)

Spivey Records (see page 24)

JAZZ - The New York Scene is back!  
 (see page 24)

THE LABELS BEHIND BLACK SWAN  
 \*\* The BLACK SWAN/OLYMPIC Connection \*\*

**LOOK**  
 At the finish of this Record. It was made by experienced craftsmen. Masters in the art of making records. Clean, clear-cut recording. A good record of Merit & Quality.

The only records made entirely by colored people

**LISTEN**  
 To the tone quality of this Record, and you will realize that it compares favorably with those produced by any other company.

The only records using exclusively Negro voices

Manufactured by  
**PACE PHONOGRAPH CORP.,**

**NEW YORK, N.Y.**

Liberty Music Shop  
 Jack Raymond  
 (ATTENTION-part 6)  
 (see page 14)

DISCOING IN  
 \* GEORGE BLACKER  
 \* GEORGE CYLINDERS!  
 Anyone!  
 (see page 2)

DIGGIN' THE  
 BOB DIVENPORT  
 (see page 24)

TUTEM  
 (see page 14)

Carl Kendziora  
 THE CORNWELL  
 (see page 14)  
 Plaza  
 "STERLING"  
 "SUNSHINE"

"KASE"  
 corrections and  
 additions to  
 Brian Rust's  
 THE AMERICAN  
 DISCOGRAPHY  
 1917-1942  
 Volume 2  
 Lange to Zurke  
 (see page 14)

BILL BENNETT  
 15000 SERIES  
 (PART TWO)  
 (see page 10)

**"THE LABELS BEHIND BLACK SWAN"**  
 The Black Swan - Olympic Connection  
 (cont'd from RH 221/2)

**Foreword....**  
 We repeat the Kendziora/Armagnac statement regarding their enterprising erudite research into the Black Swan/Olympic Records connection which originally appeared in the Record Changer Oct.1953 issue -and was reprinted in our RH issue 221/2 of April 1986.

"All these latter begin to appear on BS with the Olympic catalog numbers impressed in the wax outside the label, and comparison with the Olympic pressings bearing those numbers proves them to actually be the

Olympic masters under phoney artists' names! A few examples: BS 2025 couples Gypsy Blues (15121-B) and Sweet Lady (15124-A), as by Henderson's Orchestra. Olympic 15121-A, is Gypsy Blues by Irving Weiss and His Ritz-Carlton Orchestra, and Ol 15124-B is Sweet Lady by the same band. The Olympics were released October 1921 and the Black Swan in November. BS 2061-A. Coconut Dance (18113-A) as by Danny Lewis, banjo solo. B. Kitten On The Keys (18112-A) as by Harry Hubert, piano classic. Now, Ol 18113-A is Coconut Dance, by Fred Van Eps, banjo solo, orch. acc., and

Ol 18112-A is Kitten . . . by Lindsay McPhail, piano solo. And as a final sample, BS 18048-B--When You And I Were Young, Maggie (17109-A crossed out with "O's" and 18048-B) as by Herbert Black. Ol 17109-A is this same title by Howard Shelly. The Ol was released August 1921 and the BS in September of 1922!

We haven't space for a discussion of how much of Black Swan is from Olympic masters or of the other labels to which these masters were made available." (see page 4 for a supplemental follow up of the Kendziora-Armagnac initial Black Swan/Olympic tie-up research)



# DISCO-ING IN GEORGE BLACKER

-HOSTILE COMMENT ON JAZZ.  
-KOOKY KOUPLINGS  
-SMALL CORRECTION TO  
RUST'S "JAZZ RECORDS"

ODDS AND ENDS TIME — AGAIN!

## A HOSTILE COMMENT ON JAZZ

From 1917 onward, it was fashionable in certain circles to denounce jazz. It didn't matter much what you called it so long as it was unfavorable. It may well be that some of those who indulged in this opprobrium were sincere in their beliefs, but it's not at all unlikely that many opportunistic poseurs were glad to hop on the bandwagon in hope of accumulating a few brownie points. Since few people took any of that guff seriously (look at the numbers of jazz records that survived to the present!), I have tended to look upon these diatribes as amusing. I got a chuckle out of a surprisingly recent one which I found in the February 1939 issue of "Reader's Digest"; indeed, I consider it well worth sharing with you. Herewith, from "Etude" via "Reader's Digest", Dr. James Francis Cooke:

"There has somehow been circulated the idea that jazz is the normal music of the common people. On the contrary, it is highly artificial, the result of a cultivated musical depravity. A few years ago, an explorer took a field-radio on an expedition to the jungles of the Orinoco River. The white men almost invariably demanded jazz; the Indians, who had never been out of the jungles, who had never heard any white man's music, went into raptures over grand opera and symphony concerts. And when Kentucky mountaineers travel 20 to 30 miles by wagon and by muleback just to hear a program at a 'listening broadcast station', they show a curious disdain for jazz. They are instantly delighted by the better music and the symphonic programs, but hold their ears when the noise of the Harlem bedlamites is turned on. Their natural taste has never been perverted."

Humm. I can only say he must have had to look far and wide for square Indians and hillbillies.

## KOOKY KOUPLINGS

I've encountered several records which couple mismatched sides—Heaven alone knows why! One of them dates from the teens it's a Phono-Cut vertical combining two instrumental sides, each of which has the proper label. Discographically, it reads this way:

A(5211A; mx. 1285)—"You're My Baby" — Schottische  
(Brown-Ayer)  
Dance Orchestra

B(5060B; mx. 1101)—"Thais" — Meditation  
(Massenet)

Sylvain Noack, vln. solo, pno. acc.  
On the side B label, the part on which the catalog number was printed has been cut out very neatly with a razor, leaving an oblong hole which is a little hard to spot at first glance, both the label and the record being black. I got the catalog number of this side from the wax, where it was stamped. What prompted anyone at Phono-Cut to make something like this, coupling two essentially unrelated sides of quite different ages? I welcome theories.....

Here's one from the early 30's, which I've owned for years. I found it in a Salvation Army store, in the days when they did stock worthwhile 78's, Discographically, it reads:

a(Vocalion 15788; mx. MP 5A)—"Marta" — Polka  
(—)  
Orquesta Concertina Internacional  
b(Melotone 13370B; mx. C831)—"Farmer Gray"  
(—)  
Hoosier Hot Shots

Despite the exotic name, the "Orquesta Concertina Internacional" is John Wilfahrt's Orchestra from New Ulm, Minnesota, and the master was cut in Minneapolis. I'm still wondering why anyone combined a cornball band with a more-or-less legitimate polka orchestra. As with the Phono-Cut above, each side is labelled correctly.

Now for an oddity from Brunswick:  
a(6541A; mx. B13060B)—"Rosetta"  
(Hines) V.R.; Walter Fuller  
Earl Hines & his Orchestra

b(6913B; mx SF 105A)—"Sleepy Head"  
(Donaldson-Kahn)  
from "Operator 13"  
Mills Bros. (4 Boys & a Guitar)

The final oddity in the roster is apparently the result of someone's putting the wrong stamper into the press. The following Decca sunburst-label pressing shows no master numbers on the label; I read them from the wax, with this result:

Decca 223  
A(38595)—"Ida and Dottie Polka"  
(—)

B(38576)—"Four Little Blackberries"  
(O'Connor)  
King's Band

The goof occurred on side A, which does not play "Ida & Dottie" as advertised; rather, a dance band number—which I can't identify—is heard. I tried my best to trace it; I studied the Decca numerical listing in Kinkle's "Encyclopedia" to get the names of dance bands whose records were numerically adjacent to 223, and looked up the listings in both the dance band and jazz discographies—to no avail whatever. If anyone has a copy of 223 with the correct A-side stamper used, I'd appreciate having the master number of "Ida and Dottie"; I wouldn't be surprised if it turned out to be 38575. Also, if anyone has a copy like the one above, with 38595 on it, I'd welcome some suggestion regarding the title of the piece and, if it can be provided, the correct identity of the band. I would also welcome contributions to the "Kooky Kouplings Korner".

## SMALL CORRECTION TO RUST'S "JAZZ RECORDS"

In volume 2 of Rust's "Jazz Records", a note appears under the listing of Paul Whiteman's version of "Sweet Sue" on page 1686. It says the dubbed-master reissue on Columbia 35667 is an edited version, somewhat abridged so the performance could be got to fit a 10-inch record. This is not so, as I discovered very recently when I had copies of both 50103D and 35667 available. I played both records back-to-back, listening carefully and timing them with a stopwatch. 50103D timed out at 4 minutes, 25 seconds; 35667 timed out at 4:26. The dubbing technician used a combination of reduced cutting level, slightly finer grooves and closer groove spacing to get the full contents of the 12-inch disc onto the 10-inch one without sacrificing a note.

(more oddities and loose  
ends a-coming !!)

All comment to:  
GEORGE BLACKER  
345½ South Main Street  
Cheshire Ct. 06410

Another Four Word Review "RR recommends 'em highly"

CHRONOLOGIC JAN PEECE DISCOGRAPHY 1932 - 1980

compiled by Emil R. Pinta



A listing of American catalogue numbers, recording dates, and matrix numbers for his commercial recordings, World and Associated transcriptions, V-Discs.

Emil: First of all thank you for the review copy of your CHRONOLOGIC JAN PEECE DISCOGRAPHY. Its 8 1/2 X 11" format certainly contains pages and pages of discographical erudition on the great Jan Peerce, indeed one of my very favorite tenors. His "Bluebird of Happiness" is an all-time classic. You have done an admirable job tracing Jan's very early fledgling years as a pop music recording artist right up through his concert and grand opera recordings. Needless-to-say you chose to discographically document a very prolific recording artist whose artistry efforts were spread through many recording labels, making your discographical direction a very laborious one. Your un-masking of his non-des-plumes' Randolph Joyce and Paul Robinson is to be commended. Your delving into his early 30s dance band vocalist years when he was Pinkie or Jack Pearl along with your un-masking of Jan's uncredited vocal refrains on recordings show the depth of research you went through in order to make Jan's discography as complete as possible. Another fine thing that you have done was to let the proverbial door open for further research on perhaps Jan's earliest un-credited recordings in the late 20s. We have heard "My Ohio Home" on Grey Gull 1505 (mx.2811) which you list and have found a remarkable resemblance between this recording and his early 30s Crown Record efforts. I'm fairly certain we heard others which have that Jan Peerce sonority—but unfortunately we neglected to document same. Att: readers! Check out your Grey Gull family uncredited or pseudonymous vocals and check with Emil. To add another Jan Peerce vocal performance to his illustrious recording legacy would be splendid.

This Jan Peerce discographical survey by Emil Pinta is a necessity not only for our arduous RR readers, but for all the library institutions, world-wide.

Write to EMIL R. PINTA, 685 OXFORD STREET, WORTHINGTON OHIO 43085 USA —and get the details on how you can acquire his worthy work. —LK for RR

## \*\* About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATLEY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep, DEREK COLLIER, BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR etc) recordings

The following back issues of BLUES RESEARCH are available:  
ISSUE 3 —Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc.  
ISSUE 9 — Nashboro, Exoello, Naxos, etc —and label index of issues 1 thru 8  
ISSUE 15— Manor, Arco, Regis and JOB  
ISSUE 16— Sittin' In With, Jax, Harlem, Delta, Jade, Super Disco, etc.  
ISSUE 17— Detroit labels: Fortune, Sensation, J.V.B., Hi-4, Strata-8  
(Att: Issue 17 was incorporated into RR issue 129/30)

\*\*Record Research also published installments of KING, FEDERAL and DELUXE. I interested in availability please write us..

## Record Research Back issues

WHAT'S AVAILABLE AT \$1.00 EACH....  
(66 pence English)

68 71 72 73 74 75 76 77 78 79 80 81  
82 83 84 85 86 87 88 89 90 91 92 93  
94 95 96/7 98 99 100 101 102 103 104  
105 106 107 108 109 110 111 112 113/4  
115 116 117 118 119/20 121 122 123  
124 125/6 127 128 129/30 131 132 133  
134 135/6 137/8 139/40 141 142 143  
144/5 146/7 148 149/50 151/2 153/4  
155/6 157/8 159/60 161/2 163/4 165/6  
167/8 169/70 171/2 173/4 175/6 177/8  
179/80 181/2 183/4 185/6 187/8 189/90  
191/2 193/4 195/6 197/8 199/200 201/2  
203/4 205/6 207/8 209/10 211/2 213/4  
215/6 217/8 219/20 221/2 223/4 225/6  
227/8

A SPECIAL SPECIAL!!  
\*\*If you would like to get only half of of these Historic Offer back issues, —that is issues

71 thru 158 it would come out to \$44.00 post paid. If you choose the other half that is issue 159 thru 228 it would also come out to \$44.00. On non-USA orders please add \$1.00

ATTENTION! English subs or renewals (see mail)  
ENGLISH SUB REP. is DEREK COLLIER, 6, THE CREST  
SAMBROOK NORTH, HERTS CM21 0ER, ENGLAND. It's  
+ 3-50 for 10 issues (5 double issues). Cheers!

RECORD RESEARCH  
65 Grand Avenue Brooklyn N.Y. 11205 USA

Subscription (World-wide) \$5.00 for 10 issues (5 double issues). Editors: Len Kunstadt and Bob Colton

Contributing staff: George Blacker, Bob Davenport, Bill Frase, Harold Flaxner, Harold H. Hartel, Sheldon Harris, Bob Healy, Carl Kendziora, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatley, Howard Waters and Ray Wile.

\*\*contents of RR are indexed in Music Index (USA) \*\*

## record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
45 GRAND AVENUE, BROOKLYN, N. Y. 11205

\*\*\*An Historic Offer!!\*\*\*  
AN HISTORIC OFFER! ONCE IN A LIFETIME!

Att: If you're interested in a complete run of RR mags from ISSUE 71 (Oct. 1965) thru issue 228 (Mar 1987) 158 issues —you can obtain this run for \$79.00 in USA or \$80.00 foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 228 as advertised in RR 229/30.

\*\*If checked  
RENEWAL is due!  
\$5.00 for 10 issues \*\*  
Please make remittance payable to LEN KUNSTADT  
\*\*Air Mail is \$11.00 for Europe and \$12.00 for Asia, Australia & Africa











Our Knight's Night wine is available in the research laboratory. We also supplied us with label copies of this very rare product.

© Knight's Night  
Y2001Z

© Knight's Night  
Y2001Z

© Knight's Night  
Y2001Z

NOT FOR SALE

**MARGARET WHITING**  
With Frank DeVol  
And His Orchestra

*It's You Or No One*  
The Jazzy song from  
"Romance On The High Seas"

*'NOBODY BUT YOU'*  
With The Crew Chiefs  
Fascinating instrumentation,  
stunning arrangement

*Capitol* RECORD NO. 15679



Andy and Della Russell

rix numbers, etc really welcome. Send all information  
ETT, 61 NEWHAVEN ROAD, EAST BURROCK, 3151,  
TRALIA

Billboard Release Dates:

2001	9/58	IM- 794	June 1954
2003	10/58	IM-1028-1029	April 1956
2005	12/58	IM-164	Oct 1956
2009	3/59	IM-1668	June 1958
2012	4/59	IM-1697-1698	June 1958
		IM-1708-1709	July 1958
		IM-1754-1755	July 1958
		IM-1810-1811	1st Week Nov 1958
		IM-1831-1832	Nov 1958

Recording Dates:

IM- 794 June 1954  
IM-1028-1029 April 1956  
IM-164 Oct 1956  
IM-1668 June 1958  
IM-1697-1698 June 1958  
IM-1708-1709 July 1958  
IM-1754-1755 July 1958  
IM-1810-1811 1st Week Nov 1958  
IM-1831-1832 Nov 1958

For Sale

ADDENDUM for RR 227/228:

COLONY addenda from George Moonoglian.....  
"Lent: OK. What's this one?  
The label number fits right in at the 100 to 100 section  
Dead wax has etched: TC-100-B.  
Other side has KC-100-A  
sic! Both are very lightly etched" Best, George..

COLONY RECORDS  
C100-A  
MY LAST AFFAIR  
THE SERENADERS

COLONY RECORDS  
C100-B  
I HAD MY MOMENT  
THE SERENADERS

More addenda for RR 227/228:

BAYOU matrix additions from Vic Pearlin..  
002 Soldier's.... 002-A  
In The..... 002-B  
012 Chittlin'.... FK-18  
Pig..... FK-17  
014 Hometown.... FK-21  
Teen..... FK-22  
018 Catastrophe. FK-25  
Galaxy..... FK-26

-also matrix addition from Vic for Imperial  
5249 - Dave Bartholomew -Airtight FK-16  
-And Chris Strachwitz provide matrices for  
Bayou 001, they being 001 A&B. Chris also  
confirms Pearlin's Bayou's matrices on 014.  
- And Michael Sweeney adds the following  
matrices to Bayou 017 Joe Houston -  
Scramble... FK-24  
Landslide... FK-26  
Mike also adds matrices for Imperial 5133  
-Baby 12474 / R.. 12475

George Moonoglian also provided us with  
some photocopies of his Bayou 001A & B  
confirming Strachwitz' listing of same.

001A  
THE HONEY JUMP  
RED CALLENDER  
001B  
THE HONEY JUMP  
RED CALLENDER

(to be continued)... we are contemplating  
an Imperial matrices listing from B 1  
through IM 2010, a real discographical  
milestone for RR. This will not only  
include what has already been printed  
but will add information on unused items,  
recording dates, -and much more! The  
well-known discographer Cedric J. Hayes

# RAGGING the CLASSICS

JOHN SAM LEWIS



Francis Macmillen

THE MAN FROM MARIETTA -Part One-

A good many years ago Tom Clear acquired an English Columbia of a performance by a violinist named "Frances Macmillen." Tom naturally assumed that the performer was a woman, learning later that the violinist was actually a man, and, as a matter of fact, one of the most distinguished American violinists of the early twentieth century. Born in Marietta, Ohio, October 4, 1885, Francis Macmillen (to spell his name correctly) managed to absorb the three most noted violin tuitions of the turn of the century: the Joachim-Pochschule für Musik; the Auer school at St. Petersburg; and the Franco-Belgian tradition at the Brussels Conservatory. The last tuition seemed to have dominated with Macmillen. He received a first prize at the conservatory, together with the Van Huls Prize of \$5000. He is the only American, it appears, who has ever won the Van Huls.

In April, 1986, I received a letter from James Dixon of Marietta asking if I had any information about Francis Macmillen and inquiring if Macmillen had ever recorded. Jim had enclosed a clipping from the Marietta Times, a column by Ted Bauer, who had written about Macmillen, getting most of his material from Jim and a booklet written by Nellie Best Speary titled *Music and Life in Marietta, Ohio* (1939). I quickly wrote back saying, in effect, that I had quite a bit of information already assembled, that indeed Macmillen had recorded for Gramophone and U. S. Columbia, and that I had been planning to write up some of the material I had on this artist for RR. Jim later sent me a xerox extract from Mrs. Speary's booklet and supplied me with information I did not have. Although I learned the year of Macmillen's death (1972) from the late Brooks Morris, the founding conductor of the Fort Worth Symphony Orchestra, I do not have the exact date or place of his death. If any reader has that information please send it to me or to J. L. Dixon/400 Phillips St./Marietta, Ohio 45750.

Francis Macmillen had a close connection with my part of the country and had been friends with Brooks Morris and his wife (she had studied violin with him) and with E. Clyde Whitlock, for many years the music editor of the Fort Worth Star-Telegram, who was leader also of a local string quartet. The late Mr. Whitlock wrote an extended feature story about Macmillen for the Star-Telegram. The clipping, furnished me by Jeanette Boswell of Arlington, is undated but seems to date from about 1940. In it, Clyde Whitlock says that he first heard Macmillen at Terrill, Texas (some 20 miles east of Dallas) in 1911. The violinist made his first appearance in Fort Worth in 1922.



The Whitlock feature also reveals an important milestone in Francis Macmillen's career. He was the first violinist to play an entire program over the radio. That occurred in St. Louis (KSD) in March, 1923.

During the First World War, Macmillen had been commissioned in the U. S. Army. He served as a translator and was cited "for conspicuous and meritorious service" by General Pershing himself. Doubtless more important than the citation to Macmillen was his meeting with Lillian Muir, a young French woman. They were eventually married in the U. S., but after the war Macmillen chose to settle in Paris, making annual tours of the U. S. as well as various European dates.

While still in uniform Macmillen took part in a musical program organized by Margaret Wilson (Woodrow Wilson's daughter and herself a recording artist) to be presented the night before the signing of the Versailles treaty. Macmillen was slated to play the Tchaikovsky Concerto accompanied by Blanche Selva (1884-1942), a distinguished French pianist and recording artist. As a courtesy, an invitation had been sent to the Prime Minister of Poland, but no one expected the Prime Minister of that newly independent country, one Ignace Jan Paderewski, to show up.

But Paderewski did. He arrived just as Macmillen began the Tchaikovsky (Macmillen told Whitlock that he never played better in his entire career than he did that night). After the program Paderewski, who had not touched a piano for a year and was starved for music, spoke to Macmillen and invited the young violinist to take a stroll with him while they talked about music. Paderewski's reaction to the concert, after so long a time away from music, must certainly have been a great satisfaction to Macmillen.

According to Whitlock, Macmillen was using a Gagnani violin then given him by a French priest during the war. The Gagnani is a fine violin but hardly in the same class with Stradivari, Amatis, Maggini, or Guadagninis. But the Speary booklet says that Macmillen owned a Stradivari, and that is confirmed by Alberto Bachmann in his *Encyclopedia of the Violin* (1925), who reports Macmillen owning a Strad dated 1722. One would also assume from Macmillen's (c. 1910) recording of the Second Movement of the Goldmark Concerto, that he was using a much finer instrument than a Gagnani for the recording. Jim Dixon wonders who now has Macmillen's Strad.

The Gramophone Monarch recording of the Goldmark concerto movement, with the New Symphony Orchestra conducted by Percy Pitt, reminds us of a fact of musical life. Nearly every noted violinist has his "big piece," a kind of bread-and-butter work that serves his turn. Macmillen's was the Goldmark. He played it at his debut in Vienna in the presence of the composer, who by then was quite elderly. After the work was concluded, Karl Goldmark stood up to applaud. Later, the two men met in a restaurant, and Goldmark told the young violinist, "You have played my concerto better than I have ever heard it played."

Needless to say, Macmillen realized he had a good thing going with the Goldmark and performed it at his first post-war appearance in New York. The noted music critic, H. E. Krehbiel said, "The player's noble tone, lofty serenity and reposeful conquest of the technical difficulties of the concerto made his playing a distinctly notable achievement."

Unfortunately, Macmillen never recorded the entire concerto, but the movement he did record with Percy Pitt, some ten years before his New York performance, certainly suggests that Krehbiel's words are not hyperbolic.

12 COMMENTS TO JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., Arlington Texas 76019 (to be continued)

RR COMING ATTRACTIONS: Olympic label research and John Fletcher; Black Patti vs. Gennett ledgers; early 30s Crown discography with mxa.etc; the Lee Paul-Gene Austin LO masters; Gene Kardos; Gennett-Bell connection; Mercury 5000 series; Associated-Muzak transcriptions research; pupils of Franz Liszt; the Blind Lemon Jefferson copyright legacy; Record Research Associates report; Johnny Dunn remembered; the saga of Henrietta Wakefield; and more



reprint from Record Changer  
Vol. 14 No. 7  
March or April 1956



Label of the Month: From the collection of Perry Armagnac we present the only example known to the Syndicate of the American *Sterling* label! (Canadian Compo's label of this name is relatively common.) It is credited to the Nutmeg Record Corporation whose name also appears on 10 inch *Clover* and 7 inch *Marathon* labels (see this column March and September 1953). Lower part of label has black background with gold titling, and the Nutmeg name is in orange. Above the center hole, the name *Sterling* is in orange, white-bordered letters, upon a pale-blue band. At top, a pound sign appears in orange, edged with black shading, upon a white background. The label has a circular yellow border.

*Sterling* 4002: A side is as follows—*Excerpts From "The Courtship of Miles Standish"* (mx. on label—704; in wax—only 4002 A) by Albert S. Howson, recital. Original music composed and arranged by Elpheth Brownell. The B side is shown in our illustration (mx. on label—705; in wax—705 A4). The A side is a serious recital with piano acc.; the B side is a parody of it. While Milt Gross' participation appears to be limited to authorship, the label features his name most prominently, possibly in the hope he would be taken as the artist. The actual artists seem to be "Mac and Lonnie."

These masters bear no relationship to any found on *Clover* or *Marathon* so far. The label claims registration in the Patent Office but no trace of same is found in the trademark files. Nutmeg was located, and did business, at Springdale, Conn. (postal address: P.O. Box 663, Stamford, Conn.) with Siegfried Sanders as President, as of Dec. 2, 1927, according to data from the printed copy of the *Marathon* trade-mark; of which Nutmeg claimed use since Nov. 15, 1927. New York City telephone directory for 1927-8 lists: Nutmeg Record Corp. at 551 5th Ave. *Clover* seems to date from 1924 or 1925 and *Marathon* began in 1927 (as claimed in trade-mark registration) and possibly lasted to 1929. Thus we can only guess that *Sterling* may fall in range 1924 to 1928 or 1929. Data on any other examples of this label or the source of the masters will be very much appreciated.

re: Behind the Cobwebs. All correspondence either to RR or George Blacker, 345 1/2 South Main Street, Cheshire Ct. 06410

## Behind the Cobwebs \*\*\* we continue on his legacy!\*\*\*

CARL KENDZIORA

"Label of the Month" reprints  
(cont'd from RR 227/228)

reprint from Record Changer  
February 1957



Now to the Label of the Month. This time we have a real obscure one called *Sunshine*, not to be confused with the Spikes' Brothers famous one of 1921 and Kid Ory fame! This one is claimed by Sunshine Phonograph and Record Co., St. Petersburg, Florida. It is a red label with all design and printing in gold.

This is the only copy we've ever seen and the "B" side is pictured. Full data on the record is as follows: *Sunshine* 4 - A. *Woodlark, Cuckoo and Frog* (J. F. Wagner) (8874-a); B. *The Nightingale and the Frog* (Ellenberg) (8873-a). Both sides are as by Royal Scotch Highlanders Band. The label claims "Recorded in St. Petersburg, Florida" on both sides. The masters are handwritten in the wax outside of the label and appear, by comparison, to be in the same handwriting and series of those on *Okeh*. This would date about January 1925 since *Okeh* master 8782 is December 1924 and 8966 is February 1925. Questions raised by this issue include whether they were actually recorded in Florida, whether they were issued on *Okeh* also or were recorded by *Okeh* for *Sunshine*, what other *Sunshines* are there and did any jazz items from *Okeh* come out on this label? (Oliver, blues singers, etc.!!!) These two sides are concert-band type performances.

Has anyone anything to offer on this label and its ramifications? We would like to know how long the label existed, the range of its catalog (?), whether the material was recorded for its use by *Okeh* or was regular *Okeh* material actually issued on *Okeh*, whether all *Sunshine* issues were of *Okeh* masters, and did any jazz come out on the label. Quite an order!

2000 pages) (unfortunately out-of-print, but in the revision stage with publication promised in the near future); his along with Allen G. Debus' COMPLETE ENTERTAINMENT DISCOGRAPHY (also in the revision stage);

PLAZA 5000 MASTERS SERIES (cont'd  
(9077 to 9088) from RR 227/8.)

ROY SHECK'S TRIO  
9077 10/12/29 At Twilight  
(4141)  
9078 " Dancing to an Old Refrain

MACY & SHALLE (The Radio Imps) ++  
9079 10/14/29 Sergeant Flagg & Sgt. Quirt (I'll  
109028-3) Tell the Cock-Eyed World)  
(Above title remade 10/30/29)  
9080 " Lily Lou  
(4155) (++ These titles issued on Oriole 1738 as  
by "Howard & Doran")

EDDIE PEABODY, Banjo, Mando-Cello & Banjoline#  
9081 10/15/29 St. Louis Blues %  
(109029-3)  
9082 " Some of These Days #

VIC RANDOLPHS & HIS ORCHESTRA  
9083 10/16/29 Bottoms Up  
(109022-3)  
9084 " Turn On the Heat  
(10923,-3,-4)  
9085 10/16/29 If I Can't Have You (If You Can't  
(109024-1) Have Me)

MAJESTIC DANCE ORCHESTRA  
9086 10/16/29 Same Old Moon (Same Old June, But Not  
(109021-3) The Same Old You)

DUBIN'S DANDIES  
9087 10/16/29 What Do You Care?  
(4170)

ROY CARLSON'S DANCE ORCHESTRA  
9088 10/16/29 I Wouldn't Care (If You Cared for Me)  
(4171)

(to be continued)

### BRIAN RUST—"NEEDLE TIME".

\*\*Folks! Hello! We would like to bring to your attention another work from BRIAN RUST. He's the editor of a very informative bi-monthly publication called *NEEDLE TIME*. Some of the articles we found research fascinating were *Reminiscing with Bill Challis*, *Benson Oran of Chicago & Fred Elizalde* (issue 5); *New Orleans trombonist Tom Brown in his own words* (#6); *Ray Noble, Adrian Schubert Discography* (#7); *Black Diamonds Band, Savoy Orpheans* (#8); *Les Crispwell of Billy Morrin fame-his story* (#9) -and latest issue No. 10 (May 1987) *Hubert Elisdel of concert ballads genre*. In addition to these commanding articles you can find very informative reviews and subjects relating to other discographical and biographical matters. We would suggest you write to the secretary MARY RUST (NEEDLE TIME), THE MOORINGS, 50 ULWELL ROAD, SWANAGE, DORSET BH19 1LN, ENGLAND - and get the details how you can SUBSCRIBE and also get the BACK ISSUES.

\*\*Another matter: Needless to say! You should get all the available Brian Rust discographical volumes. They are tantamount for research. We consider Brian Rust to be one of the greatest scholarly compilers of discographical material in the world. Brian has come a long, long way in his career of more than 40 years of activity in his pursuit as a discographical scientist. As a testimonial to his prowess may we suggest you obtain his JAZZ RECORDS volumes (over 2000 pages), his AMERICAN DANCE BANDS 2 volumes (another work encompassing

his AMERICAN RECORD LABEL BOOK which we proudly offer (see page 24) -and numerous other Rust volumes on other discographical interests. Brian! keep up the good work... we need you. -sheers, LK for Colton&RR



(cont'd from p. 27)

**Liberty Music Shop**

410 MADISON AVE.  
NEW YORK, N.Y.

EXPLORATORY DISCOGRAPHICAL  
RESEARCH

of the  
**LIBERTY MUSIC SHOP** Record  
based on Jack Raymond's numerical list...  
coordinated by Len Kunstadt

**ADDENDA - PART SIX**

All recording locations presumed to be New York  
unless otherwise explicitly listed as New York or  
other geographic location.

**Addenda for RR29/10, page 12 (cont'd)**

To Len Kunstadt From Richard Warren

Yale has the following Liberty Music Shop discs from  
the part 12 of listing (if no comment, info. agrees  
with that printed):

- L-363
- L-364 agrees except title reads "Everything I Love"  
rather than "Everything Is Love"
- L-365
- L-367 W-15-1 Through the Years, Drums In My Heart  
from "Through the Years"
- W-16-1 Bambi, Wildflower from "Wildflower"  
Hayman-Younans from W-15; Stothart-Harbach-  
Hammerstein. Youmans for W-16
- L-368 W-17-1 I Want to be Happy, Tea For Two from  
"No, No, Nanette" Casser, Youmans
- W-16-1 More Than You Know, Great Day from  
"Great Day" Elinor-Rose-Youmans
- L-369 W-19-1 Carions from "Flying Down to Rio" Kahn-  
Elinor-Youmans
- W-16-1 Time On My Hands, Rise'n Shine from  
"Smiles" [4] "Take a Chance" Adamson-  
Gordon-De Sylva-Youmans
- L-350 L-351 L-352

more complete details, actual couplings documented by LK  
L-365 WILLIAM SCOTT and his Cottillon Room Orchestra  
Bette sides list "Dance Medley from 'Sweet Foot Forward'"  
W-12-1 Date? Everytime  
Shady Lady Bird  
W-13-1 "What Do You Think I Am?"  
Just a Little Thing With a Juke Box  
Buckle Down, Winsocki  
(all titles above credited to (Martin-Blane))

L-367 Different take 2 reported by Messrs. LK, Bob Colton,  
Jack Raymond and Allan Sutton for "Through the Years,  
Drums In My Heart". Richard Warren reported  
take 1 (see his listing above).

further note on L-367/8/9 from Allan Sutton of Timonium, Md.:  
"These three are unaccompanied piano duos, sold  
in un-numbered album 'Fliner & Earle Piano Review  
of Vincent Youmans' Music'."

more complete details, actual couplings documented by LK  
L-365 BERNARD her harp and Orch.  
L-353 24th-1 Date? Summertime (from "Porgy and Bess")  
(Hayward-Gershwin)  
24th-2 "The Man I Love (from "Strike Up the Band")  
(Gershwin-Gershwin)  
L-354 24th-1 "I Can't Give You Anything But Love, Baby  
(from "Blackbirds of 1928") (Fleider-McHugh)  
24th-2 "Blue Skies (Berlin)  
L-355 24th-1 (on label), ARS 24th-2 in run-off grooves Date?  
Tea For Two (from "No, No, Nanette")  
25th-1 Date? Strange Enchantment (Lesser-Hollander)

and more from Allan Sutton:

- L-360 Mercer: I Loves You, etc. (pno Cy Walter) - mx. W-35-1  
Walter: I Got Plenty 'o' Nothin' - mx. W-37-1  
(note: side 2 is a piano solo, not a Mercer vocal  
as shown in your listing)
- L-361 Mercer: My Man's Gone Now (pno Walter) - mx. W-34-1  
Walter: Bess, You Is My Woman Now - mx. W-38-1 #2  
(per wax)
- L-362 Mercer: Summertime (pno Cy Walter) - mx. W-36-1  
Walter: There's A Boat, etc. - mx. W-39-1  
(In case anyone's interested, original selling price of this  
un-numbered 3-disc album was \$3.50).
- res L-361 Lloyd Rauch of Queens Village, N.Y. confirms  
Sutton's listing above, but adds composer and  
show credits.... (from "Porgy and Bess")  
(Gershwin-Hayward) for W-31-1  
(and "Porgy and Bess") (Gershwin-Hayward  
and Gershwin) for W-38-1 #2  
LK note: Can anyone explain the strange wax  
listing W-38-1 #2? What does #2 refer to?

\*\*\* That's it folks! for the Liberty Music Shop 78rpm  
addenda section. If you can add more please send 'em  
our way. Are there any couplings above L-363?  
In our next addenda installment we will cover the  
Liberty Music Shop rare 10" LP series including  
photocopies specimens. Were there any more LPs  
after LMS 1008? Did LMS ever venture into 12" LPs?  
Are there 1500s???

**THE AMERICAN DANCE BAND DISCOGRAPHY**

1917-1942

VOLUME 2  
AMERICAN DANCE TO THE RHYTHM  
BRIAN RUST

(continued)

CORRECTIONS AND ADDITIONS TO  
BILL FRASE STEVE ABRAMS  
1957 Drew Ave. S. 1600, 44th Ave.  
Minneapolis Mn. San Francisco Calif  
55416 94122

CORRECTIONS AND ADDITIONS TO BRIAN RUST'S  
AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)  
compiled by BILL FRASE

Before continuing on with page 1521 (correction and additions)  
we would like to insert this abbreviations section for your reference.

Additional abbreviations for the Brian Rust Dance Band Discography.

**RECORD LABELS**

- Art - Artiphon
- Bt - used along with Bel for Beltona
- BM - Bon Marche
- Cl - used along with Ct for Clearstone
- Cu - Curry
- Cr - Crown. I used the Cr abbreviation exclusively for Canadian issues.  
Canadian Cr 81000 equals Dom 81000 and Stg 281000. However, the same  
pseudonym was not always used on all three labels. Where differences are  
known, I listed them, but there are no doubt many I did not know of.  
Cr 91000 equals Stg 291000 and Roy 391000. The Crown label becomes  
Melotone at about 91300.
- Columbia 4000 numbers are German and are prefixed "C" on the labels.
- Ebn - I think something like Ebn would be better.
- HGB - Herschel Gold Seal
- Kal - Kalliope
- Mat - MasterTone
- NP - New Phonics
- Op - Opera (French)
- Pn - Perfektale
- Pf - Perfektaphone
- PL - Playtime
- Pan - 1000 series is Brazilian  
2000 series is Australian (R-2000 are British)  
07000 are Italian  
183000 are Spanish
- Pr - Puritone
- SC - Symphonie Concert
- VOCALISTS (It should be noted that these abbreviations apply mainly to singers  
of the twenties and early thirties. It is possible that some of these initials  
are the same as other, lesser known, band singers, but it should be readily  
obvious when these initials do not apply to these singers.)
- BU - Bill Coby (sometimes spelled Coby) FL - Frank Luther
- DR - Dick Robertson AH - Arthur Hall
- BL - Scorpia Lambert CB - Chick Bullock
- IK - Irving Kaufman EB - Eddie Thomas
- JK - Jack Kaufman EH - Ernest Hare
- AF - Arthur Fields HVE - Harold von Emburg
- SB - Smith Ballou LC - Lou Conrad
- FM - Frank Munn LG - Jerry White
- EF - Elmer Feldkamp FB - Frank Sylwano
- TS - Tom Stacks JM - Johnny Marwin
- SG - Sid Garry LH - Leroy Montesanto
- JM - Jerry Macy
- PEUDONYMS
- "RW" - Robert Wood "TW" - Tommy Weir
- "MY" - Marwin Young "AS" - Arthur Seelig
- "JA" - Jim Andrews "RH" - Ralph Haines
- "TF" - Tom Frawley "GB" - George Beaver
- "JF" - Jimmy Flynn "RW" - Ray Wynn or
- "RL" - Roland Lance Ray Wynn
- "HL" - Rodman Lewis "HN" - Harold Noble
- "HW" - Harry Woods "CH" - Chester Hale
- "LH" - Larry Holton "CD" - Charles Dickson
- "PH" - Frank Harris

What a shame there was such a shortage of female vocalists in the twenties!

- (continued from RR 27/28)
- 1521 Mx 108313 eq. Mx 3291-A, Mx 108314 eq. Mx 3292-A. Change "may be" to  
"are" in the note. Delete here, add to Haring.  
Mx 108377 eq. Mx 3347-A. This and Mx 3348 above on page 1521 both  
also listed under Haring. Which correct? Mx 3348 take D.  
Mx 3375 listed in vol. 1 under A1 Alberta as being Haring, but is  
not listed there. Mx 108397 eq. Mx 3376-A on Ro 764 also as A1  
Alberta.
- I Can't Make Her Happy is Mx 3412-C  
Mxs M-161-1 & M-164-2 issued on Master 109.
- 1522 Correct Mx for Swane is 3247  
Mx 4527 add to title (Intro: Love Flower)  
The following Mxs are known to have been used:  
4537, 4538  
4543, 4544  
6479, 6480  
6493, 6495  
Add: Mx 6498 By The Pyramids Br 2183  
6503, 6504  
Change "Austin" Wyllie to "Allister" Wyllie  
Bamboo Ray is Mx 8249  
Broken-Hearted Blues -p3 is Mx 8251  
9395, 9396  
9398, 9399  
Falling is Mx 9450  
Down In Maryland is Mx 9455
- 1523 10893 11892  
10908 11894  
10921 11900 and has a vocal  
10929 11903  
10958 11915  
11864, 11865 11918  
11868 11927  
11869

(to be continued)

**RECORD RESEARCH**

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE

**AUCTION**

50¢ min. bid

15 1987

CONDITION GUARANTEED

BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPE  
PARCEL POST. WINNERS WILL BE NOTIFIED TO SEND  
REMITTANCE. RECORDS WILL THEN BE SHIPPED.  
ADD 25¢ FOR PACKING CHARGE.

\*This auction commences with 78rpm, followed  
by LPs and 45rpm.\*\*\*

- CHARLES ADAMS (Cont'd) 75 years ago  
1. Adams, Charles (1818-1893) 75 years ago  
2. Adams, Charles (1818-1893) 75 years ago  
3. Adams, Charles (1818-1893) 75 years ago  
4. Adams, Charles (1818-1893) 75 years ago  
5. Adams, Charles (1818-1893) 75 years ago  
6. Adams, Charles (1818-1893) 75 years ago  
7. Adams, Charles (1818-1893) 75 years ago  
8. Adams, Charles (1818-1893) 75 years ago  
9. Adams, Charles (1818-1893) 75 years ago  
10. Adams, Charles (1818-1893) 75 years ago  
11. Adams, Charles (1818-1893) 75 years ago  
12. Adams, Charles (1818-1893) 75 years ago  
13. Adams, Charles (1818-1893) 75 years ago  
14. Adams, Charles (1818-1893) 75 years ago  
15. Adams, Charles (1818-1893) 75 years ago  
16. Adams, Charles (1818-1893) 75 years ago  
17. Adams, Charles (1818-1893) 75 years ago  
18. Adams, Charles (1818-1893) 75 years ago  
19. Adams, Charles (1818-1893) 75 years ago  
20. Adams, Charles (1818-1893) 75 years ago  
21. Adams, Charles (1818-1893) 75 years ago  
22. Adams, Charles (1818-1893) 75 years ago  
23. Adams, Charles (1818-1893) 75 years ago  
24. Adams, Charles (1818-1893) 75 years ago  
25. Adams, Charles (1818-1893) 75 years ago  
26. Adams, Charles (1818-1893) 75 years ago  
27. Adams, Charles (1818-1893) 75 years ago  
28. Adams, Charles (1818-1893) 75 years ago  
29. Adams, Charles (1818-1893) 75 years ago  
30. Adams, Charles (1818-1893) 75 years ago  
31. Adams, Charles (1818-1893) 75 years ago  
32. Adams, Charles (1818-1893) 75 years ago  
33. Adams, Charles (1818-1893) 75 years ago  
34. Adams, Charles (1818-1893) 75 years ago  
35. Adams, Charles (1818-1893) 75 years ago  
36. Adams, Charles (1818-1893) 75 years ago  
37. Adams, Charles (1818-1893) 75 years ago  
38. Adams, Charles (1818-1893) 75 years ago  
39. Adams, Charles (1818-1893) 75 years ago  
40. Adams, Charles (1818-1893) 75 years ago  
41. Adams, Charles (1818-1893) 75 years ago  
42. Adams, Charles (1818-1893) 75 years ago  
43. Adams, Charles (1818-1893) 75 years ago  
44. Adams, Charles (1818-1893) 75 years ago  
45. Adams, Charles (1818-1893) 75 years ago  
46. Adams, Charles (1818-1893) 75 years ago  
47. Adams, Charles (1818-1893) 75 years ago  
48. Adams, Charles (1818-1893) 75 years ago  
49. Adams, Charles (1818-1893) 75 years ago  
50. Adams, Charles (1818-1893) 75 years ago  
51. Adams, Charles (1818-1893) 75 years ago  
52. Adams, Charles (1818-1893) 75 years ago  
53. Adams, Charles (1818-1893) 75 years ago  
54. Adams, Charles (1818-1893) 75 years ago  
55. Adams, Charles (1818-1893) 75 years ago  
56. Adams, Charles (1818-1893) 75 years ago  
57. Adams, Charles (1818-1893) 75 years ago  
58. Adams, Charles (1818-1893) 75 years ago  
59. Adams, Charles (1818-1893) 75 years ago  
60. Adams, Charles (1818-1893) 75 years ago  
61. Adams, Charles (1818-1893) 75 years ago  
62. Adams, Charles (1818-1893) 75 years ago  
63. Adams, Charles (1818-1893) 75 years ago  
64. Adams, Charles (1818-1893) 75 years ago  
65. Adams, Charles (1818-1893) 75 years ago  
66. Adams, Charles (1818-1893) 75 years ago  
67. Adams, Charles (1818-1893) 75 years ago  
68. Adams, Charles (1818-1893) 75 years ago  
69. Adams, Charles (1818-1893) 75 years ago  
70. Adams, Charles (1818-1893) 75 years ago  
71. Adams, Charles (1818-1893) 75 years ago  
72. Adams, Charles (1818-1893) 75 years ago  
73. Adams, Charles (1818-1893) 75 years ago  
74. Adams, Charles (1818-1893) 75 years ago  
75. Adams, Charles (1818-1893) 75 years ago  
76. Adams, Charles (1818-1893) 75 years ago  
77. Adams, Charles (1818-1893) 75 years ago  
78. Adams, Charles (1818-1893) 75 years ago  
79. Adams, Charles (1818-1893) 75 years ago  
80. Adams, Charles (1818-1893) 75 years ago  
81. Adams, Charles (1818-1893) 75 years ago  
82. Adams, Charles (1818-1893) 75 years ago  
83. Adams, Charles (1818-1893) 75 years ago  
84. Adams, Charles (1818-1893) 75 years ago  
85. Adams, Charles (1818-1893) 75 years ago  
86. Adams, Charles (1818-1893) 75 years ago  
87. Adams, Charles (1818-1893) 75 years ago  
88. Adams, Charles (1818-1893) 75 years ago  
89. Adams, Charles (1818-1893) 75 years ago  
90. Adams, Charles (1818-1893) 75 years ago  
91. Adams, Charles (1818-1893) 75 years ago  
92. Adams, Charles (1818-1893) 75 years ago  
93. Adams, Charles (1818-1893) 75 years ago  
94. Adams, Charles (1818-1893) 75 years ago  
95. Adams, Charles (1818-1893) 75 years ago  
96. Adams, Charles (1818-1893) 75 years ago  
97. Adams, Charles (1818-1893) 75 years ago  
98. Adams, Charles (1818-1893) 75 years ago  
99. Adams, Charles (1818-1893) 75 years ago  
100. Adams, Charles (1818-1893) 75 years ago  
101. Adams, Charles (1818-1893) 75 years ago  
102. Adams, Charles (1818-1893) 75 years ago  
103. Adams, Charles (1818-1893) 75 years ago  
104. Adams, Charles (1818-1893) 75 years ago  
105. Adams, Charles (1818-1893) 75 years ago  
106. Adams, Charles (1818-1893) 75 years ago  
107. Adams, Charles (1818-1893) 75 years ago  
108. Adams, Charles (1818-1893) 75 years ago  
109. Adams, Charles (1818-1893) 75 years ago  
110. Adams, Charles (1818-1893) 75 years ago  
111. Adams, Charles (1818-1893) 75 years ago  
112. Adams, Charles (1818-1893) 75 years ago  
113. Adams, Charles (1818-1893) 75 years ago  
114. Adams, Charles (1818-1893) 75 years ago  
115. Adams, Charles (1818-1893) 75 years ago  
116. Adams, Charles (1818-1893) 75 years ago  
117. Adams, Charles (1818-1893) 75 years ago  
118. Adams, Charles (1818-1893) 75 years ago  
119. Adams, Charles (1818-1893) 75 years ago  
120. Adams, Charles (1818-1893) 75 years ago  
121. Adams, Charles (1818-1893) 75 years ago  
122. Adams, Charles (1818-1893) 75 years ago  
123. Adams, Charles (1818-1893) 75 years ago  
124. Adams, Charles (1818-1893) 75 years ago  
125. Adams, Charles (1818-1893) 75 years ago  
126. Adams, Charles (1818-1893) 75 years ago  
127. Adams, Charles (1818-1893) 75 years ago  
128. Adams, Charles (1818-1893) 75 years ago  
129. Adams, Charles (1818-1893) 75 years ago  
130. Adams, Charles (1818-1893) 75 years ago  
131. Adams, Charles (1818-1893) 75 years ago  
132. Adams, Charles (1818-1893) 75 years ago  
133. Adams, Charles (1818-1893) 75 years ago  
134. Adams, Charles (1818-1893) 75 years ago  
135. Adams, Charles (1818-1893) 75 years ago  
136. Adams, Charles (1818-1893) 75 years ago  
137. Adams, Charles (1818-1893) 75 years ago  
138. Adams, Charles (1818-1893) 75 years ago  
139. Adams, Charles (1818-1893) 75 years ago  
140. Adams, Charles (1818-1893) 75 years ago  
141. Adams, Charles (1818-1893) 75 years ago  
142. Adams, Charles (1818-1893) 75 years ago  
143. Adams, Charles (1818-1893) 75 years ago  
144. Adams, Charles (1818-1893) 75 years ago  
145. Adams, Charles (1818-1893) 75 years ago  
146. Adams, Charles (1818-1893) 75 years ago  
147. Adams, Charles (1818-1893) 75 years ago  
148. Adams, Charles (1818-1893) 75 years ago  
149. Adams, Charles (1818-1893) 75 years ago  
150. Adams, Charles (1818-1893) 75 years ago  
151. Adams, Charles (1818-1893) 75 years ago  
152. Adams, Charles (1818-1893) 75 years ago  
153. Adams, Charles (1818-1893) 75 years ago  
154. Adams, Charles (1818-1893) 75 years ago  
155. Adams, Charles (1818-1893) 75 years ago  
156. Adams, Charles (1818-1893) 75 years ago  
157. Adams, Charles (1818-1893) 75 years ago  
158. Adams, Charles (1818-1893) 75 years ago  
159. Adams, Charles (1818-1893) 75 years ago  
160. Adams, Charles (1818-1893) 75 years ago  
161. Adams, Charles (1818-1893) 75 years ago  
162. Adams, Charles (1818-1893) 75 years ago  
163. Adams, Charles (1818-1893) 75 years ago  
164. Adams, Charles (1818-1893) 75 years ago  
165. Adams, Charles (1818-1893) 75 years ago  
166. Adams, Charles (1818-1893) 75 years ago  
167. Adams, Charles (1818-1893) 75 years ago  
168. Adams, Charles (1818-1893) 75 years ago  
169. Adams, Charles (1818-1893) 75 years ago  
170. Adams, Charles (1818-1893) 75 years ago  
171. Adams, Charles (1818-1893) 75 years ago  
172. Adams, Charles (1818-1893) 75 years ago  
173. Adams, Charles (1818-1893) 75 years ago  
174. Adams, Charles (1818-1893) 75 years ago  
175. Adams, Charles (1818-1893) 75 years ago  
176. Adams, Charles (1818-1893) 75 years ago  
177. Adams, Charles (1818-1893) 75 years ago  
178. Adams, Charles (1818-1893) 75 years ago  
179. Adams, Charles (1818-1893) 75 years ago  
180. Adams, Charles (1818-1893) 75 years ago  
181. Adams, Charles (1818-1893) 75 years ago  
182. Adams, Charles (1818-1893) 75 years ago  
183. Adams, Charles (1818-1893) 75 years ago  
184. Adams, Charles (1818-1893) 75 years ago  
185. Adams, Charles (1818-1893) 75 years ago  
186. Adams, Charles (1818-1893) 75 years ago  
187. Adams, Charles (1818-1893) 75 years ago  
188. Adams, Charles (1818-1893) 75 years ago  
189. Adams, Charles (1818-1893) 75 years ago  
190. Adams, Charles (1818-1893) 75 years ago  
191. Adams, Charles (1818-1893) 75 years ago  
192. Adams, Charles (1818-1893) 75 years ago  
193. Adams, Charles (1818-1893) 75 years ago  
194. Adams, Charles (1818-1893) 75 years ago  
195. Adams, Charles (1818-1893) 75 years ago  
196. Adams, Charles (1818-1893) 75 years ago  
197. Adams, Charles (1818-1893) 75 years ago  
198. Adams, Charles (1818-1893) 75 years ago  
199. Adams, Charles (1818-1893) 75 years ago  
200. Adams, Charles (1818-1893) 75 years ago  
201. Adams, Charles (1818-1893) 75 years ago  
202. Adams, Charles (1818-1893) 75 years ago  
203. Adams, Charles (1818-1893) 75 years ago  
204. Adams, Charles (1818-1893) 75 years ago  
205. Adams, Charles (1818-1893) 75 years ago  
206. Adams, Charles (1818-1893) 75 years ago  
207. Adams, Charles (1818-1893) 75 years ago  
208. Adams, Charles (1818-1893) 75 years ago  
209. Adams, Charles (1818-1893) 75 years ago  
210. Adams, Charles (1818-1893) 75 years ago  
211. Adams, Charles (1818-1893) 75 years ago  
212. Adams, Charles (1818-1893) 75 years ago  
213. Adams, Charles (1818-1893) 75 years ago  
214. Adams, Charles (1818-1893) 75 years ago  
215. Adams, Charles (1818-1893) 75 years ago  
216. Adams, Charles (1818-1893) 75 years ago  
217. Adams, Charles (1818-1893) 75 years ago  
218. Adams, Charles (1818-1893) 75 years ago  
219. Adams, Charles (1818-1893) 75 years ago  
220. Adams, Charles (1818-1893) 75 years ago  
221. Adams, Charles (1818-1893) 75 years ago  
222. Adams, Charles (1818-1893) 75 years ago  
223. Adams, Charles (1818-1893) 75 years ago  
224. Adams, Charles (1818-1893) 75 years ago  
225. Adams, Charles (1818-1893) 75 years ago  
226. Adams, Charles (1818-1893) 75 years ago  
227. Adams, Charles (1818-1893) 75 years ago  
228. Adams, Charles (1818-1893) 75 years ago  
229. Adams, Charles (1818-1893) 75 years ago  
230. Adams, Charles (1818-1893) 75 years ago  
231. Adams, Charles (1818-1893) 75 years ago  
232. Adams, Charles (1818-1893) 75 years ago  
233. Adams, Charles (1818-1893) 75 years ago  
234. Adams, Charles (1818-1893) 75 years ago  
235. Adams, Charles (1818-1893) 75 years ago  
236. Adams, Charles (1818-1893) 75 years ago  
237. Adams, Charles (1818-1893) 75 years ago  
238. Adams, Charles (1818-1893) 75 years ago  
239. Adams, Charles (1818-1893) 75 years ago  
240. Adams, Charles (1818-1893) 75 years ago  
241. Adams, Charles (1818-1893) 75 years ago  
242. Adams, Charles (1818-1893) 75 years ago  
243. Adams, Charles (1818-1893) 75 years ago  
244. Adams, Charles (1818-1893) 75 years ago  
245. Adams, Charles (1818-1893) 75 years ago  
246. Adams, Charles (1818-1893) 75 years ago  
247. Adams, Charles (1818-1893) 75 years ago  
248. Adams, Charles (1818-1893) 75 years ago  
249. Adams, Charles (1818-1893) 75 years ago  
250. Adams, Charles (1818-1893) 75 years ago  
251. Adams, Charles (1818-1893) 75 years ago  
252. Adams, Charles (1818-1893) 75 years ago  
253. Adams, Charles (1818-1893) 75 years ago  
254. Adams, Charles (1818-1893) 75 years ago  
255. Adams, Charles (1818-1893) 75 years ago  
256. Adams, Charles (1818-1893) 75 years ago  
257. Adams, Charles (1818-1893) 75 years ago  
258. Adams, Charles (1818-1893) 75 years ago  
259. Adams, Charles (1818-1893) 75 years ago  
260. Adams, Charles (1818-1893) 75 years ago  
261. Adams, Charles (1818-1893) 75 years ago  
262. Adams, Charles (1818-1893) 75 years ago  
263. Adams, Charles (1818-1893) 75 years ago  
264. Adams, Charles (1818-1893) 75 years ago  
265. Adams, Charles (1818-1893) 75 years ago  
266. Adams, Charles (1818-1893) 75 years ago  
267. Adams, Charles (1818-1893) 75 years ago  
268. Adams, Charles (1818-1893) 75 years ago  
269. Adams, Charles (1818-1893) 75 years ago  
270. Adams, Charles (1818-1893) 75 years ago  
271. Adams, Charles (1818-1893) 75 years ago  
272. Adams, Charles (1818-1893) 75 years ago  
273. Adams, Charles (1818-1893) 75 years ago  
274. Adams, Charles (1818-1893) 75 years ago  
275. Adams, Charles (1818-1893) 75 years ago  
276. Adams, Charles (1818-1893) 75 years ago  
277. Adams, Charles (1818-1893) 75 years ago  
278. Adams, Charles (1818-1893) 75 years ago  
279. Adams, Charles (1818-1893) 75 years ago  
280. Adams, Charles (1818-1893) 75 years ago  
281. Adams, Charles (1818-1893) 75 years ago  
282. Adams, Charles (1818-1893) 75 years ago  
283. Adams, Charles (1818-1893) 75 years ago  
284. Adams, Charles (1818-1893) 75 years ago  
285. Adams, Charles (1818-1893) 75 years ago  
286. Adams, Charles (1818-1893) 75 years ago  
287. Adams, Charles (1818-1893) 75 years ago  
288. Adams, Charles (1818-1893) 75 years ago  
289. Adams, Charles (1818-1893) 75 years ago  
290. Adams, Charles (1818-1893) 75 years ago  
291. Adams, Charles (1818-1893) 75 years ago  
292. Adams, Charles (1818-1893) 75 years ago  
293. Adams, Charles (1818-1893) 75 years ago  
294. Adams, Charles (1818-1893) 75 years ago  
295. Adams, Charles (1818-1893) 75 years ago  
296. Adams, Charles (1818-1893) 75 years ago  
297. Adams, Charles (1818-1893) 75 years ago  
298. Adams, Charles (1818-1893) 75 years ago  
299. Adams, Charles (1818-1893) 75 years ago  
300. Adams, Charles (1818-1893) 75 years ago  
301. Adams, Charles (1818-1893) 75 years ago  
302. Adams, Charles (1818-1893) 75 years ago  
303. Adams, Charles (1818-1893) 75 years ago  
304. Adams, Charles (1818-1893) 75 years ago  
305. Adams, Charles (1818-1893) 75 years ago  
306. Adams, Charles (1818-1893) 75 years ago  
307. Adams, Charles (1818-1893) 75 years ago  
308. Adams, Charles (1818-1893) 75 years ago  
309. Adams, Charles (1818-1893) 75 years ago  
310. Adams, Charles (1818-1893) 75 years ago  
311. Adams, Charles (1818-1893) 75 years ago  
312. Adams, Charles (1818-1893) 75 years ago  
313. Adams, Charles (1818-1893) 75 years ago  
314. Adams, Charles (1818-1893) 75 years ago  
315. Adams, Charles (1818-1893) 75 years ago  
316. Adams, Charles (1818-1893) 75 years ago  
317. Adams, Charles (1818-1893) 75 years ago  
318. Adams, Charles (1818-1893) 75 years ago  
319. Adams, Charles (1818-1893) 75 years ago  
320. Adams, Charles (1818-1893) 75 years ago  
321. Adams, Charles (1818-1893) 75 years ago  
322. Adams, Charles (1818-1893) 75 years ago  
323. Adams, Charles (1818-1893) 75 years ago  
324. Adams, Charles (1818-1893) 75 years ago  
325. Adams, Charles (1818-1893) 75 years ago  
326. Adams, Charles (1818-1893) 75 years ago  
327. Adams, Charles (1818-1893) 75 years ago  
328. Adams, Charles (1818-1893) 75 years ago  
329. Adams, Charles (1818-1893) 75 years ago  
330. Adams, Charles (1818-1893) 75 years ago  
331. Adams, Charles (1818-1893) 75 years ago  
332. Adams, Charles (1



DIGGIN' THE GROOVES  
BOB DAVENPORT

It's with a little disappointment that I start this column for this issue of RB, as the receipt of reissue LP's has been dismal for this period. Hopefully it'll be better next time.

Let's get under way with three releases from that fine Bainbridge label (P.O. Box 8248, Van Nuys, Ca 91409-8248). These are not reissues, but still worth of mention here:  
BT6268: "The Sounds of Love" features the artistry of Peter Nero at the piano with orch playing some great standards.  
BT6266: In "American Fantasy" Bainbridge feature two pianists, the superb team of Ferrante & Teicher, whose performances are always exciting.  
BT6269: We go across the sea to England for this one called "Incomparable" featuring the orchestra of the late Mantovani, conducted by Stanley Black. This is beautiful music.

From RCA two items that were omitted last time. The first is on their new Novus label:  
3004-1-R: Some fine jazz sounds featuring the sax of James Moody.  
5634-1-RB: The other is on the reactivated Bluebird label: A two record set featuring Sonny Rollins in quartets. Progressive jazz at its best.

Moving on the a label that has been around a long time, and has had many super reissues. This is Jazz Archives (333 West 52nd St., New York, N.Y. 10019):  
JA-50: Here is "Swing Jackpot", and it's "Big Bands On the Air/On the Screen, 1941-1944 unissued perennials". It's an interesting potpourri of items. Featured are Tommy Dorsey's Orch., Gene Krupa's orch., Shep Fields & His New Music, Paul Whiteman (live from the Palace Hotel in San Francisco), Jan Savitt, Jimmie Lunceford, Harry James (with and without Helen Forrest), Bob Crosby, Jimmy Dorsey, Joe Marsala, and Lena Horne with studio orch., as well as Priscilla Lane in a number from "Blues in the Night" film. I'd say this is a worthy addition to anyone's collection!

Just when I thought I had things under control, I see I "blew it"! -- When reviewing the Bainbridge items I completely overlooked their BCD6101 (a prefix which denotes compact disc releases. Here we have the beautiful Bishann Carroll with the Duke Ellington Orch. under the direction of Duke's son, Mercer. All of the tunes are good, old standards sung as only Bishann can sing 'em.

This is the first time I have received a compact disc for review, and no need to tell you it's a system that has really caught on in today's market. There have been some older things released in this format, but not many. Will bring you news of them whenever I hear of them.

And that does it! -- Send your comments and questions to me at 221 Prune Tree Dr., Healdsburg, Ca 95448-4335 with a stamped envelope if you need a reply. Aluo, I can send you details of my custom taping service when directed to the above address.

SAMUEL B. CHARTERS  
and  
LEONARD KUNSTADT  
JAZZ

A History of  
the New York Scene  
DA CAPO PRESS • NEW YORK  
\$30.00 postpaid.  
\*\*\*\*\*  
Make remittance payable to  
Len Kunstadt  
Will be happy to autograph it  
\*\*\*\*\*



Johnny Dismus was the first jazz celebrity in the modern scene, to record. He was one of the biggest names in the Negro entertainment world throughout most of the twenties.

3 GREAT RAGS  
BY SCOTT JOHNSON  
"PINEAPPLE RAG"  
"EUPHONIC SOUNDS"  
"WALL STREET RAG"  
SEMINARY MUSIC CO  
100 West 42nd St., New York, N.Y. 10018

LAFAYETTE  
THE RECORD STORE  
BESSIE SMITH  
"MISSISSIPPI DAYS"  
"WALL STREET RAG"  
"THREE WAYS"  
"CHARLIE CRAPPA & THE CRAPS"  
"FLETCHER HENDERSON"  
"JAZZ FANTASY"  
"HARLEM RIVER QUIVER"  
"NOBODY FROM NEW ORLEANS CAN DO THAT THING"  
"DIZZY"  
"... Fast and Light--and No Vibrato"  
"TOWARD THE FUTURE"  
"A CITY'S MUSIC"  
Notes  
Bibliography  
Appendix of Available Recordings of New York Jazz  
Photo Credits  
Index

Contents

Introduction	1
1 "The Only All-Water Route to Coney Island"	13
2 Castle Walk	23
3 "Treenanisha"	44
4 "That Creole Band"	51
5 "Hellfighters"	63
6 50 Joy Whooping Sultans of High-Speed Syncopation	73
7 "The Crazy Blues"	83
8 "If You Crave Those Jazz Moanin' Blues..."	95
9 Shuffle Along	109
10 Original Fives and Little Ramblers	119
11 "It's for Jazz"	131
12 The Gang	145
13 A Number of "Californians"	159
14 Fletcher Henderson	165
15 "The World's Most Beautiful Balloon"	185
16 Smalls, the Lenox, the Nest...	193
17 The House that Mills Built	207
18 "Cake Walking Babies from Home"	223
19 "Hi-De-Ho"	239
20 Chick	253
21 Ipana Troubadours	261
22 "The Harmful Little Aunty"	273
23 Count Basie	283
24 "Harlem River Quiver"	293
25 "Nobody from New Orleans Can Do that Thing"	311
26 Dizzy	323
27 "... Fast and Light--and No Vibrato"	329
28 Toward the Future	343
29 A City's Music	353
Notes	361
Bibliography	364
Appendix of Available Recordings of New York Jazz	369
Photo Credits	371
Index	371

100% DETY  
LaBelle  
DECCA  
LINCOLN  
DANDY  
HARMONY  
CAMPBELL  
OR'S  
golden  
BROADWAY  
The American Record Label Book  
From the 19th Century Through 1942  
Brian Rust

BUDDY TATE  
A BASKET OF BLUES  
Victoria Spivey, Lucille Hegamin, Hannah Sylvan, etc.  
SPIVEY'S  
BLUES and More BLUES!  
SPIVEY'S  
65 GRAND AVENUE, BROOKLYN, N.Y. U.S.A. 11205  
LP 1001 - BASKET OF BLUES - LUCILLE HEGAMIN, HANNAH SYLVAN, VICTORIA SPIVEY with Buddy Tate, Eddie Barefield, Dick Vance, Pat Wilson, etc.  
Swingin' Away, A Basket of Blues, Number 12, My Deets, Mr. Cat, He May Be Your Man, Got the Best of Me, Brown Skin, Big Black Linnearine, Blues for Robert Culvin, Sissy Scepter, Hey Big Texas.  
...hear 4 best sides of the blues, in an inspiring collection.  
LP 1002 - VICTORIA AND HER BLUES: VICTORIA SPIVEY (s), own piano, uke and organ; Eddie Barefield, alto and clarinet; Pat Wilson, drums.  
Great Spivey, When I Was Seven, Talk About Moon, Mr. Daddy, So Long Buddy, From Broadway to 7th Ave., Brooklyn Bridge, Thirty Years, Coal Pops, New York Moon, New York Toodle, Buddy Tate.  
...Here are blues for listening! Blues that you can think to! Original compositions from the golden years of the blues! Incredibly, melodically and passionately written and recorded, classic and deep, and some of the best blues ever made up. These Spivey's "12 new songs set to the blues!"

FIRST CLASS  
MAIL PERMIT NO. 1105  
RECORD RESEARCH  
THE MACHINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE, BROOKLYN, N.Y. 11205  
address Correction requested  
including 8 return postage guaranteed.  
PLEASE RUSH!  
24